KARUNA SAGAR BEHERA

The Profile of a Historian and Archaeologist

by

Dr. Prafulla Kumar Mohanty

ODISHA HISTORY CONGRESS
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Preface

Karuna Sagar Behera devoted his entire life to the promotion of historical research in Odisha. Basically, he was a noted archaeologist. He had taken keen interest in the study of monuments. He had also carried research in the field of ancient Odishan History. His magnum opus, *Konarak, The Heritage of Mankind* has been widely appreciated by the scholars of the world. Here, he has minutely examined the art, architecture and sculpture. His study on the temples of Odisha forms the basis for the future generation of historians. He had also focused on Odisha's early trade links and maritime history. He had also analysed the origin and changes in the style of Odishan sculpture. He had followed a scientific approach and his noteworthy contributions would enrich the writings of history and culture of Odisha.

Prafulla Kumar Mohanty, a distinguished student of Karuna Sagar Behera has taken interest in writing this Profile. The Odisha History Congress expresses its gratitude to Prafulla Kumar Mohanty for his efforts. I hope that writings of Karuna Sagar Behera will serve as a model for further research.

Subash Chandra Barik
General Secretary
Odisha History Congress

Date : 10.01.2019

Karuna Sagar Behera has made a significant contribution in the domain of historical research. In the post independence era, when limited research was carried in the field of archaeology of Odisha, he started exploring the neglected monuments and tried to unearth historical materials. He has microscopically observed images belonging to various religious cults and examined the iconographic features. Odisha's early trade and commerce and cultural contact with distant lands have been vividly studied by him. Some scholars have critically analysed the writings of Karuna Sagar Behera. First, a profile of Karuna Sagar Behera has been provided in a felicitation volume[1]. Then a chapter has been devoted to study of his life and contributions in the autobiography of his wife[2]. His works are examined from a historiographical point of view[3]. The career and a list of his books and research articles are provided by A.N. Parida and S.K. Rath[4]. His contributions, association with various organizations and awards have been elaborately discussed in another publication[5]. A small booklet containing his outstanding research activities has been published by the Kedarnath Gaveshana Pratishthan[6]. Research on his contributions have been carried by the scholars in different Universities of Odisha[7]. In a recent commemoration volume, there is the depiction of his research activities[8]. As he is a noted archaeologist and his field of and research is vast, it is necessary to make a micro study on his writings.

I

He spent his early life in the area of Angul. He was born in the village Nuahata under Banarapal P.S. located near Angul on 5th December, 1939. His father was Siddheswar Behera and mother was Kamala Devi. He was the second child of the six sons and one daughter of his parents. In his childhood, his father discussed several issues relating to the naming of his village and how Angul did assume such name. He completed his Matriculation from Angul High School in 1954. Then he studied in the Ravenshaw College, Cuttack. He passed I.A. examination in 1956. When he was admitted into B.A. there, he first took Economics as his Honours subject. But his teacher Rajendra Prasad Das had instructed him to take History as Honours as he fared well in this subject. At that time the department of History was adorned by a galaxy of brilliant teachers like K.C. Panigrahi, N.K. Sahu, B.C. Ray, P. Mukherjee and M.N. Das. He passed B.A. in 1958. There he continued his Post Graduation in History with Ancient India as specialization. He passed M.A. in 1960 securing first position in first class. Then he worked in the Utkal University History of Odisha Research Project which was carried under the supervision of N.K. Sahu. This project led to the publication of N.K. Sahu's *Utkal University History of Orissa*, Vol.I. Then he started his teaching career and joined Rajendra College, Bolangir as a Lecturer in History where he taught from December 1961 to August 1962. He was also selected for the post of Curator in the Odisha State Museum. But as he was selected as a Lecturer in the P.G. Department of History, Utkal University, he joined there in August, 1962. There he became the Reader in History in November 1973 and Professor in July, 1976. Here, he was inspired by M.N. Das to start research on the Odishan history and motivated to work on the temple of Konarak. As he possessed an inquisitive mind, he tried to solve the intricate issues related with the construction of this temple. His research on "A Study of Konarak" led to the award of the degree of D.Litt. by the Utkal University in 1973. He was very much interested in the study of archaeology. He obtained Diploma in Archaeology from the School of Archaeology, ASI, New Delhi in 1976 where he secured the first position. In 1976, he also took part in excavation at Bhagabanpura under J.P. Joshi and excavation at Mathura under M.C. Joshi. He was also the Head of the Department of History from 13-09-1983 to 29.04.1989 and from 30.04.1990 to 31.05.1990. He became the Professor of the newly opened P.G Department of Ancient Indian History, Culture and Archaeology in the Utkal University from 1996 to 1999. From this department, valuable research works in the field of archaeology have been produced. He remained the Vice-Chancellor of the Fakir Mohan University from September, 2000 to September, 2003.

Apart from the important positions held by him in the Utkal University, he also served in various capacities at the national level. He was the member, Central Advisory Board of Archaeology, Government of India, member of the Governing Body of the National Council of Science Museum, New Delhi, Associate Member of the Art Acquisition Committee, National Museum, New Delhi, member of UGC visiting team to the Universities of West Bengal and Tamilnadu, subject expert in UPSC and expert in Banking Service Commission and NCERT and member of the Indian Historical Records Commission, Government of India. He was the President of the Odisha History Congress twice in 1989 and 1994. He was also the President of the section, "Archaeology, Epigraphy, Numismatics and Archives" of the Indian History Congress, Patiala session in 1998. He was awarded Indira Gandhi Fellowship by Indira Gandhi National Centre of Arts, New Delhi to carry research on the Lingaraja temple. He also participated in a number of national and international seminars and conferences and visited several foreign countries namely U.K., Germany, China, Finland, Indonesia, Hongkong, Singapore, Bangkok and Nepal. For his valuable contribution in the field of historical research, he received many prestigious awards and he was felicitated by a number of organizations like Dr. H.K. Mahtab Jayanti committee in 1997, Utkal Pathak Sansad in 2000, Dr. Satyanarayan Rajaguru Sanman in 2005, Centre for Advanced Studies in History and Culture and Kedarnath Gaveshana Pratishan in 2007.

II

He had focused his attention on various aspects of Odishan history. But his major area of interest was the study of temple art and architecture of Odisha. He confesses that when he first came to Bhubaneswar and saw the temples of this place, his interest on early history of Odisha was increased[9]. In a well-researched article published in 1976, he traces the origin of temple building activities in Odisha from sixth-seventh centuries. With the construction of the Lingaraja temple, the temple style entered into the mature phase and reached at the pinnacle with the building of the Konarak temple[10]. For this study, he has taken the inscriptions and *Silpa*-texts into account. He agrees with the view of Fergusson that the Odishan temples form a homogenous group in India as regards the architecture is concerned[11]. The typical features of the *rekha*, *pidha* and *khakhra* temples are microscopically examined. The temples contain a number of sculptural representations and "the sculptural repertory consists of human figures including kanyas and amorous couples, cult icons, animal figures including mythical and composite figures, decorative designs like varieties of scrolls, architectural motifs such as *pidha* and *khakhara mundis*, Chaitya-windows etc. The abundance of sculpture, however, in no way overshadows the architecture".[12] The evolution and development of temples in Odisha are studied during the rule of different dynasties. He points out that in the earliest stage, the structure of a temple can not be easily determined. Early temples began to be constructed during the Sailodbhava and Bhauma-Kara period. The early temples can be catagorised into two groups taking the existence of *Jagamohana* into account. Along with the study of early temples like Bharatesvara, Lakshmanesvara, Satrughnesvara, Parasuramesvara and Svarnajalesvara at Bhubaneswar, he has also examined the structure of the temples in distant areas like the Siva temple at Badagaon near Bhanjanagar, Simhanatha temple in Cuttack district and Nilakantha temple near Padmapur in Koraput district. He has also included these temples in the earlier phase. The exposition of the Kalinga style of architecture became very much clear during the Somavamsi period. The full fledged Kalinga style with all its features are marked in the Lingaraja temple. The Jagannatha temple at Puri and Konarak temple stand as noted monuments of the Ganga period. To this period, the Meghesvara temple at Bhubaneswar, the Sobhanesvara Siva temple at Niali, the Madhava temple at the village Madhava, the Chatesvara Siva temple at Kisenpur, the Drakshaprajapati temple at Banapur, Parvati temple at Bhubaneswar, the Gopinatha temple at Kakudia and the Buddhanatha Siva temple at Gurudipanchana may be ascribed[13]. A noted aspect of this research here is that the study of temples situated in interior area is not neglected.

In 1993 came out this monograph, *Temples of Orissa*. It has been pointed out that "this well-written monograph by the notable historian Dr. K.S. Behera gives a short account of the architectural and sculptural distinctiveness of the Orissan temples".[14] He analysed the genesis of temple architecture in Odisha by making an elaborate survey. Odishan temples are known for their distinct characteristics. "Though we can not be certain about the origin of Orissan temple architecture, in course of its evolution, it developed certain individual features of its own. Because of these distinctive features, Orissan temples form a class by themselves and the many manifestations of this school of temple architecture in Orissa can conveniently be labelled as 'Kalinga Style' after the territory where the temples are found".[15] Thus the justification of use of the term 'Kalinga style' has been properly made.

The architectural terms denoting different parts and structural divisions of the temple are systematically analysed. He has not forgotten to refer to the common belief in the construction of the temple. He says that among the craftsmen, there is a general belief that the main temple is to be considered as the bridegroom and the *Jagamohana* as the bride. That is why the height of the *deula* or main temple is more. While examining the sculptural representations, he takes the views of the noted art historians namely A.K. Coomaraswamy and Stella Kramrisch into account. In the Odishan temples, the interior portions of the *garbhagriha* are usually plain where as one notices several decorations on the outer part of the temple. He explains this arrangement by quoting the philosophical idea of Coomaraswamy who says that life can be taken as a veil and God remains behind or within it. The representations outside the temple show worldly things or *Samsara* where as in the *garbhagriha*, there is God alone.[16] He deals with the method of construction of the Odishan temples. One issue which carries much attention is the lifting of huge blocks of stone during the construction work. Here, he refers to the problem of an inclined plane which is mentioned by M.M. Ganguly. But he clearly cites a sculptural panel found on the wall of the Siddhamahavira temple at Puri to show how inclined plane made of wooden planks supported by pillar was used.

Phases of the temple building activities are thoroughly examined. Although during the periods of development, some changes were marked in style, yet the process was continuous. The structure of the temples during the reign of different dynasties namely. Sailodbhavas, Bhaumaka-Karas, Somavamsis, Gangas and Gajapatis is described. Here, one can mark the author's ability to make a critical examination of temple style and its sculpture from its evolution to the phase of climax and even after. He explored the possibility of having any temple in Odisha before the Sailodbhava period. He takes the reference to "an apsidal structure" in Udayagiri hill mentioned by Debala Mitra and images of Yaksa and Naga described by K.C. Panigrahi into consideration. Here, the analysis of the epigraphic source materials like the Bhadrak inscription of Gana and Asanapat inscription is noteworthy. In case of some temples, he has fixed the time period on the basis of palaeographic examination.

He opines that the change marked in the temples of the Bhauma-Kara period is noticed in the Sisireswar temple. He explains the difference from the earlier group of temples. "The images of Ajaekapada, Ardhanarisvara, Hara Parvati occupying the niches of the *deula* or the figure of Lakulisa adorning the wall of the *Jagamohana*, with their sturdier form and round modeling, are different from those of the Parasurameswar."[17] Referring to the temples of Khiching, importance of its geographical position is outlined. As it is situated in the border area, Odishan and Pala style are synthesized. He quotes the view of Nihar Ranjan Ray who points out the influence of Bihar and Bengal over the art of Khiching. Under the Somavamsis, in the initial stage when they were ruling over Sonepur and Bolangir area, some central Indian influences were marked in the temple style. But when they conquered the coastal belt, traditional Kalinga style continued. While describing the features of the three Tantrik temples at Baudh, he mentions the accounts of J.D. Beglar who visited the area in 1874-75. He describes Muktesvara temple as one of the beautiful specimens. "The temple of Muktesvara, though it may not have the grandeur of a gigantic form, is nevertheless beautiful because of its elegant carvings and the harmonious blending of its decorative elements."[18] While describing the architecture of the Rajarani temple, he points out that the *Jagamohana* of this temple was not carved due to the misfortune of the *Raja* and *Rani*, who were the patrons of the temple. A comparative analysis of the Rajarani temple and the Kandariya Mahadeo temple is made.[19] He rejects the statement that after the Somavamsi rule, there was the decline of the Odishan art except Konarak. A number of temples belonging to the Ganga period namely Jagannatha temple, Laxmi temple, Megheswar temple, Sobhaneswar temple, Madhava temple, Chateswar temple, Budhanath temple, Daksha-Prajapati temple, Chandesvara temple, Gopinatha temple, the Sun temple at Konarak, Sari *deiua* at Bhubaneswar, Ananta Vasudeva temple, Yamesvara temple and Somanatha temple have been microscopically surveyed by him.

The structural analysis of *rekha deula*, *pidha deula* and *khakhara deula* occupies a noteworthy feature of this work. He also provides a list of temples found in different districts of Odisha. The names of 41 centrally protected and 112 state protected temples are given. This well researched book shows author's ability in studying the temple art and architecture. Although it is a small treatise, yet it incorporates all aspects of temple construction in Odisha from the initial phase to the phase of decadence. It possesses an incredible value for the art historians who subsequently worked on Odisha.

In another article published in 1995, he specifically deals with the Jagannatha temple at Puri and other temples situated in its compound.[20] He has examined various source materials like the

Vishnu Purana, Vamana Purana, Madala Panji, Kataka Rajavamasavali, Dasagoba charter, inscriptions on the Narasimha temple and the diary of Sir Streynsham Master, Governor of Fort St. George to study the ideas of the scholars on this temple and the problems relating to the date of its construction. He says that "the earliest reference to the temple of Purusottama in the Dasagoba charter would make us believe that, in any case, the date of the temple can not be later than A.D. 1198. One must, however, admit that God Purusottama was worshipped in Odradesa long before Chodaganga conquered it and constructed a grand temple in his honour."[21] While analysing the structure of the temple, particularly in the *bada* portion, he finds some similarities with the Lingaraja temple, but here in the architectural style he marks an advanced development.[22] Although the major thrust is on the Jagannatha temple, yet he examines the main features of the architecture of the temples found in its complex like the temple of Narasimha, Vimala temple, Lakshmi temple and the temple of Surya.

His research on temples reaches at its peak in his work, *Konarak, The Heritage of Mankind*. It is his thesis for which he was awarded D.Litt. degree of the Utkal University. Regarding this work Krishna Deva writes, "The book is a result of author's concentrated labour of more than two decades and is a product of his mature judgement, extensive and intensive study and deep insight born of personal commitment which only a son of the soil could bring to bear on the glorious symbol of his land's heritage."[23] In the preface, he has made a historiographical analysis of the works done earlier on Konarak and critically examined the writings of Andrew Sterling, James Fergusson, Markham Kittoe, William F.B. Laurie, R.L. Mitra, W.W. Hunter, Carlisle, Rev. J.Long, Brij Kishore Ghosh, Bishan Swarup, M.M. Ganguly, N.K. Basu, Robert Ebersole, Boner, Sarma and Das, T.Donaldson and Pandit Krupasindhu Mishra. He has utilized a wide variety of source materials. The literary sources used by him cover the *Puranas*, *Upa-Puranas*, *Silpa Sastra* texts like the *Bhuvana Pradipa* and *Samarangana, Sutradhara, Madalapanji*, the Palm leaf manuscripts, the *Mahabharata* of Sarala Das, Balaram Das's *Ramayana*, accounts given by the Muslim historians and travellers. He has used the epigraphic materials namely the inscriptions noticed at the Konarak temple, inscriptions belonging to the period of Narasimha I and other Ganga inscriptions. The field work enriches the importance of the work. He says, "In the study of the subject, the physical verification of the structural features of the temple and the direct observation of its artistic and sculptural representations form the most important of our sources for an understanding of the conditions in which the temple came into being and subsequently flourished or declined."[24] The discussion on this temple has been elaborated by the micro analysis of these source materials.

He starts by depicting the religious background of Odisha along with the origin and development of sun worship. To analyse the early development of sun worship in Odisha, punch-marked coins, the Sumandala copper plate of the time of Prithivi Vigraha and *Brihat Samhita* are taken into account. Regarding the origin of the word "Konarak", he has discussed the views of Bishan Swarup, N.N. Vasu, D.C. Sircar and H.C. Ray. To prove Narasimha I as the builder of the temple, he has used the copper plate charter of Narasimha II dated 1295 A.D. and literary sources like the Palm leaf chronicle of the Jagannatha temple, the *Jagannatha Kaifiyat* in Telegu, the *Odradesa Rajavamsavali*, the *Purusottama Candrika*, the *Bamadeva Samhita* and the *Gangavamsanucharitam*. He has also critically examined some of the controversial problems. He has rejected the ideas of Bishan Swarup that the Konarak temple was constructed in the second half of the 9th century, its builder was Purendra Kesari and the *Natamandira* was built in 1241 by Narasimha Deva. Again he has also rejected the view of James Fergusson who placed the temple to the second half of the 9th century on the basis of architectural evidence. He is critical on the version of Fergusson that Konarak temple was earlier to the Jagannatha temple at Puri. He provides his own statement where he points out :

> "Fergusson failed to notice the architectural evolution of these two temples. Where the *pidhas* of the *Jagamohana* of Puri are arranged in two tiers, the roof of the porch of Konarak has *pidhas* in three tiers. That the temple of Puri was equally decorated with fine carvings has been proved by the removal of plaster by the Archaeological Survey of India. Moveover 'the chisel of sculptors' has left permanent evidence to suggest that the Konarak temple was constructed after the erection of the Jagannatha temple. The sculptured panels showing king Narasimha worshipping Sivalinga, Durga and Jagannatha (which Fergusson did not see as they were under the sand) prove that the temple was posterior to the Puri temple. The depiction of Jagannatha in the sculpture is significant and is probably due to immense popularity of this cult after the erection of a grand temple for Jagannatha at Puri."[25]

Another problem related with this study is the critical examination of a palm-leaf manuscript which is concerned with the architecture of this temple. Here, he doubts the authenticity of the manuscript which had already been examined by Alice Boner, S. Rath Sarma and R.P. Das. But he is very critical on the value of this manuscript when he says, "the reliability of a text should not be taken for granted from the mere fact that it is a palm-leaf manuscript or is written in archaic style. The historical value of a literary source should be tested by cross-evidence and by making a critical analysis of its contents."[26] He has made certain logical arguments. He points out that taking the bilingual inscription of Purusottama Deva found from a well at Vidyadharpur into consideration, it can be said that the date given in the manuscript appears to be incorrect. Some other sources contradict the statement given in the manuscript. The manuscript consists of 23 leaves, but there is no uniformity in the script. The manuscript provides measurements of the various parts of the temple which are not reliable. There is reference to the symbolical *Yantras* forming the foundation.[27] But it has been pointed out that "the question arises as to how the author of the text, writing in the 17th century, could be sure of the symbolical *Yantras* that were consecrated in the 13th century. There is hardly any convincing evidence for this, and we believe that the practice of placing symbolical *Yantras* under images and different parts of the temple could not have been binding on artists not subscribing to tantric tradition. This symbolism surely was not work of the craftsmen, but that of the priests."[28] He has taken some of the illustrations provided in the manuscript into account by which it has been proved that the time period of the text can not be that of 17th century. Again, the internal contents of the manuscript show that it belongs to the 20th century and it is not safe to depend on it alone.[29]

In this book, *Konarak, The Heritage of Mankind*, Karuna Sagar Behera has also examined the views expressed by different authorities on this monument. He has analysed Mackenzie's drawings related with the temple. He has rejected the view of Abul Fazl regarding the huge structure of animals and their placement. He provides his own idea as to the position of the *Natamandira* as a separate part. He says that as the structure of the *Vimana* and *Jagamohana* is in the form of a chariot and drawn by horses on the frontside, the *Natamandira* was constructed separately.[30] He refers to the chemical examination of iron used as beams in Konarak. Different authorities also analysed the contents of carbon, manganese, phosphorus, silicon, copper etc. "The living tradition of smelting iron and making iron implements may be helpful in understanding the method adopted for making the iron beams of Konarak in the 13th century".[31]

He has also examined the different views expressed by Bishan Swarup and C. Sivaramamurti which are concerned with various influences over the construction of the Konarak temple. Bishan Swarup links the Buddhist influence over this temple. C. Sivaramamurti refers to the influence of Chola architecture particularly the *ratha* style marked in the Chola temple at Darasuram over Konarak. But Karuna Sagar Behera says, "Without denying that Orissa was in close touch with the currents of culture and civilization prevailing in other parts of India, it can be said that the Orissan temples are different from the Chola temples in respect of architecture and details of decoration."[32] He agrees with the opinion of H.G. Rawlinson who points out that the temple was constructed by taking the car procession of Lord Jagannatha at Puri as the model. Another problem was related with the completion of the construction of the temple. He has rejected the statements of Hunter, M.H. Arnott, Percy Brown, Robert Ebersole and R.J. Mehta who have given the opinion that the temple of Konarak remained incomplete. On the basis of architectural features and literary sources, he is sure of the completion of this structure.

Not only the architecture but also the sculptures the temple have been studied minutely. No stone was left from critical examination. He tried to depict the various aspects of the contemporary society, economy and culture from sculptural representations. He has provided the extracts from the letter of Alfred

Bond, Master attendant, Balasore which was written to A.J. Mills and the letter of J.B. Mactier, officiating Collector of Puri written to the Commissioner of Cuttack which reflect on the condition of Konarak in 1839 and 1858 respectively. The use of reliable source materials makes his work more authentic.

Through the writings on Konarak he has made a significant contribution to the field of art history. The importance of the book and his efforts in this area of research can be summed up in the words of A.L. Basham who says,

> "Now however for the first time, appears a monograph in which all aspects of Konarak are treated in depth – its architecture, its sculpture, its religious significance, and its history. Most of the earlier studies of the subjects are the productions of people who came to the place as strangers, studied it, and went away again to write up their notes. This book is different from others in that it is the work of a man who has, one might say, grown up almost in the shadow of Konarak. Himself an Orissan, Dr. K.S. Behera has known the great temple since his earliest boyhood. It has become a part life, as St. Paul's Cathedral is of the Londoner's or the Statue of Liberty of the New Yorker's ……. He does not merely know facts about Konarak, he knows Konarak, as no other scholar knows it."[33]

No doubt, this work is the masterpiece among all his writings. It can be considered "as a monumental work like the temple on which he had worked."[34]

After eight years of the publication of this notable work, in 2005, a concise book on Konarak written by him was published by the Publication Division, Government of India. The broad objective of this work is to point out the mythology related with the temple, art, architecture and sculpture etc. He says here that due to space limit, some of the references are not given.[35] But the discussions have been made here on the basis of the source materials which have been elaborately analysed in his previous work. Along with the general features and technique of temple construction of Odisha, he has analysed the characteristics of the *deula, jagamohana, natamandapa* of the Konarak temple. The structures of the temples remaining in its compound have also been studied. As regards its sculpture, focus has been made on "cult image, human figures, erotic imagery, animal motifs, composite or mythical figures, various architectural, floral vegetable and geometric designs."[36] A notable aspect of this work is that the efforts taken for its conservation by different authorities starting from the Britishers to the Archaeological Survey of India have been thoroughly discussed.[37]

His another significant contribution to the field of art history was his research on the Lingaraja temple. He was awarded fellowship by the Indira Gandhi Centre for the Arts in 1999 to undertake research on this temple. He has underlined his purpose behind this work. He says, "In spite of many valuable studies on the art history of Orissa, there was no independent monograph on the temple of Lingaraja. While there are detailed monographs on the temples of Khajuraho, Madhya Pradesh, the Brihedesvara temple, Tamilnadu etc., no endeavour has been made to conduct an in-depth study of the Lingaraja temple."[38] His work is a systematic study covering all aspects like its architecture, sculpture, festivals and epigraphic records. In the beginning he has traced the early history of Bhubaneswar on the basis of *Svarnadri Mahodaya, Ekamra Candrika,* Dhauli edicts and Hathigumpha inscription. He says that in the post Gupta period, there was influence of Gupta artistic tradition on Bhubaneswar. There was the rising influence of Saivism in

Bhubaneswar in the 7th Century and in the early medieval period, Bhubaneswar became a centre of Saivism.[39] As regards the development of temples in Bhubaneswar, he opines to place the temples to different centuries not on dynastic consideration but on the basis of architectural and decorative features. The picture of Bhubaneswar depicted by James Fergusson, F.B. Lourie and R.L. Mitra are examined by him to provide the prevailing the condition of that time.

The detailed structure of the *deula, jagamohana, natamandira* and *bhogamandapa* has been elaborately analysed. He points out that the structure which is now called the *bhoga-mandapa* was originally represented the *nata-mandira*. In the subsequent period, the idea of a separate *bhoga-mandapa* took a concrete shape.[40] The monolithic *vahana-stambha* is noticed in front of the *bhoga-mandapa*. The erection of the *vahana-stambha* belonged to a later period and its quality is inferior to the *aruna-stambha* of Koanrak temple now seen in front of the Jagannatha temple, Puri.[41] Regarding the builder of the temple, he has examined the traditions preserved in the *Kshetra Mahatmyas* like *Ekamra Purana, Svanadri Mahodaya* and *Kapila Samhita*. He refers to the conflicting views provided in the *Madala Panji* as to the builder of this temple. He has also discussed the views of K.C. Panigrahi and K.N. Mahapatra. He takes Yayati II as the founder of the temple and it was completed by his successor Uddyota Kesari. This view can be taken as reasonable hypothesis till the finding of a new evidence.[42]

He says that the architecture of the Lingaraja temple follows the traditional Odishan style and its construction principle follows the traditional technique of cobelling. For the analysis of its architectural features, he refers to the *Linga Purana, Silpa Sarini* and *Siva Purana*. With the construction of the Lingaraja temple, Odishan temple architecture reached at the culmination stage and for the subsequent temples, it served as a model.[43] A notable aspect is that he compares the Lingaraja temple architecture with that of the architecture of Khajuraho temples and finds a number of differences. The Khajuraho temples are seen over high platform-terrace where as the main temple of Lingaraja emerges abruptly from the ground without platform. The balconied windows provide more light and air to the interior part of the Khajuraho temples where as in the Lingaraja temple, it is a compact structure. In the interior part, decorative carvings are seen in the Khajuraho temples but in case of the Lingaraja temple, it is plain. The sanctum of Khajuraho is *sapta-ratha* in plan where the Lingaraja temple bears the *pancha-ratha* plan. In some large Kharuraho temples, subsidiary shrines are noticed in four corners which make it *Panchayatana* order. But in the Lingaraja temple, in front of the three *Parsvadevata* images, the subsidiary shrines are marked. It can be said that the Lingaraja temple is based on the Odishan style.[44]

The decorative programme of this temple covered "surface carvings, religious sculptures, secular sculptures, erotic sculptures, female figures, composite figures, animal figures, architecture motifs, etc."[45] The beauty of the temple has been enhanced due to elegant carvings. The process of carving covers the method of incision. Here, the architectural motifs include *Khakhara-mundi, Pidha-mundi, Rekha-sikhara, Vajra-mundi* etc. In the outer walls of the temple, the images of Ganesa, Karttikeya and Parvati are noticed. Similarly on the different parts of the temple, various images are seen. On the sides of upper *raha* niches, Andhakasura-vadha murti, dancing Siva, and Chamunda images are found. On the eastern face of the main temple, Lakulisa is seen. The upper *jangha* of the main temple consists of images like Surya, Ardhanarisvara, Ganesa, Bhairva, Brahma, Parvati etc. In the *Jagamohana,* manifestations of Siva, Parvati, Mahisamardini are marked. Takings the cult images into account he says, "The iconographic programme of the Lingaraja temple shows that, though a temple, its cult images are not confined to Saiva pantheon. Religious syncretism has been a tradition in Orissa and shunning rigid sectarianism, the representations are broadly affiliated to Brahmanical pantheon, covering Saiva, Sakta and Vaisnava denominations."[46]

He has analysed the architectural features of the subsidiary shrines found in the compound of the Lingaraja temple. The literary sources like the *Svarnadri Mahodaya*, the *Kapila Samhita* and this *Siva Purana* refer to shrines inside its compound. The subsidiary temples like the Ekambaresvara, Ganesa, Gopalini, Savitri, Ladukesvara, Lavanesvara, Visvakarma, Chandesvara, Parvati, Ramalingesvara, Bhairavesvara, Lakshmi-Nrusimha and Tarakesvara are arranged from a chronological point view.[47] The *mandapas* having ritual importance are also mentioned. The location and significance of three wells namely Jemadei well, Amania well and Gara well are examined. The high compound wall, area of the courtyard and three entrances to the temple are also taken into account. One can mark that in the subsidiary temples in its compound, different images are worshipped. He says, "The Lingaraja compound with its Saiva, Sakta and Vaisnava temples give an idea of not only the iconographic features of the images, but also the changing religious and cultural developments at Bhubaneswar and their impact on the Lingaraja temple."[48]

Lingaraja is known as Kirttivasa and the way of worship is based on the Vedic and Tantric system. There has been the elaboration of sixteen *upacaras* in which Lord Lingaraja is worshipped. He quotes the procedure of worship provided in the *Siva Purana (Uttara Khanda)*. He has minutely examined the daily ceremonies and festivals associated with the temple. He has given the names of fourteen festivals which take place during different months of year.[49] The role of various functionaries of the temple has been analysed and he has referred to *Bhitara sevaka* and *Bahara sevaka* and the *Uttara bada* and *Daksina bada* of the *Brahmana sevakas* along with a list and respective duties of a number of functionaries. He has studied this temple by taking all its dimensions into account. Finally he says, "The Lingaraja has to be understood in the manner the architects, priests and the local people, who lived under its shadow, understood it for centuries."[50] No doubt this micro study provides a deep impact in minds of art historians. G.C. Tripathi has rightly pointed out, "There can not be a better example of such a study than the present one which, though centering around the aspect of art, does full justice to other appurtenant factors as well, hence it is unique in its field and is miles ahead of once the only available work on Bhubaneswar temples by K.C. Panigrahi titled : *Archaeological Remains at Bhubaneswar* published in the mid-sixties of the previous century."[51]

III

Along with study of architecture, his another interest was to focus on sculpture and iconography of images. In a research article he has analysed the carvings in Udayagiri and Khandagiri under four heads namely religious scenes, scenes from the life of a king, scenes relating to popular legends and miscellaneous decorations.[52] Then the railing posts, Yaksa and Nagaraja images found from Bhubaneswar are examined. In the non-iconic figure sculptures, he has studied the decorative female figures, secular figures, erotic images and animal figures. In other decorative motifs, analysis has been made on the Naga and Nagi figures, Kirttimukha, Chaitya-window and scroll work.[53] In his opinion, sculptural development in Odisha is closely associated with the process of evolution and growth of temple architecture.[54] He has made a general discussion on the images belonging to different religious groups mainly on the basis of canonical and iconographic study.

A complete book on sculpture and iconography written by him and Thomas Donaldson was published in 1988.[55] It is a major attempt to study the evolution and changes in the style of some of the important sculptures of Odisha. The Odishan images were influenced by "two sculptural techniques" which came towards the last part of the 9th century. "In the first technique, possibly influenced by metal-working traditions, the back-slab of the image is partially cut out behind the image so that it serves as a frame".[56] The authors point out, "where as the first technique applies mainly to the *Parsva-devata* or to cult images placed within the sanctum or *Jagamohana*, the second technique, the carving of figures in high-relief on a slab or pilaster rather than housing them in niches, pertains to images on the subsidiary *pagas*."[57] The stylistic features of the female figures, male images and deities are discussed in detail. In the analysis of the Jaina iconography, the images of the Tirthankaras and *Sasanadevis* are thoroughly examined. The Tirthankara images with respective *vahanas*, trees, *yaksas* and *sasanadevis* have been described in a tabular form by which the method of identification of the images becomes easy on the part of a researcher.[58] In study of the iconography of the Buddhist images, the authors divide the Buddha images into three categories like the standing images, seated images in *bhumisparsa-mudra, dharmacakra-mudra, dhyana-mudra, abhaya-mudra, varada-mudra* and Muculinda Buddha.[59] The iconography of the Buddhist goddesses like Marici, Aparajita, Kurukulla, Parnesvari, Vajra Varahi, Hariti, Bhrkuti, Cunda, Usnisavijaya, Arya Saraswati, Prajnaparamita and Tara are analysed. In the study of Brahmanical iconography, the images belonging to Saiva, Vaishnava and Sakta pantheon are minutely examined. The authors say that in the iconographic procedure, images carved on the temple possess an auspicious motif. Every image performs a double function, may be meant for prosperity or for protection.[60] "Except for the *parsva-devatas* and *dikpalas* on later temples; the overall iconographic programme changes from period to period, depending upon local traditions, cult predominance, or the inclination of the individual responsible for the construction of the temple."[61] While writing on secularized imagery, the authors point out. "By secularization is meant the replacement of Brahmanical divinities serving as *avarana-devatas* by secular imagery or, conversely, the sanctification of secular motifs in the iconographic programme".[62] The authors have narrated the evolution of erotic imagery starting from the Parasuramėsvara temple. On the emergence of *siksadana* motifs in the iconographic programme, the authors point out that the trend was due to the rise of popularity of the Kaulacaras which signified the importance of the *guru*. The Kaula texts like the *Kularnava Tantra* gives importance on the *guru* by stating that there can be no god above the *guru* and liberation is possible by his grace.[63] The earliest forms of *siksadana* images appear to be small which are seen on different parts of the temple. The authors have examined *siksadana* images noticed in the Brahmesvara temple and Lingaraja temple. The royal figures found on the temples are also studied. No doubt, this work is a compendium of iconographic analysis relating mainly to the Jaina, Buddhist and Brahmanical images found in Odisha.

IV

He was also interested in the study of maritime history. In order to trace Odisha's early maritime contact, he has used the original literary sources like the *Raghuvamsa* of Kalidasa, the *Aryamanjusri Mulakalpa*, the *Mahavamsa*, the *Dathavamsa* and the

Chulavamsa. The information pertaining to the structure of the boat has been collected from the sculptural representations found in the Brahmesvara temple, in the *Jagamohana* of the Konarak temple and in the *Bhogamandapa* of the Jagannatha temple.[64] He has also referred to the archaeological excavations at Sisupalgarh, Jaugada, Manikapatna, Khalkatpatna and Golbai which reveal the evidences of maritime trade. A notable feature is that he has taken some inscriptions found in the countries of South-East-Asia and archaeological materials found in those countries into consideration. He has mentioned the Polonnaruva, the Canggal and Jaha inscriptions where reference to Kalinga is marked. He finds similarities in the features of the Buddhist images seen at Ratnagiri and Borobudur. Examining the factors for the commercial contact, he writes, "The development of urban settlements, ports, good communication network with the hinterland, use of coinage, improvement in ship building techniques, demand for eastern products etc. provided the stimulus for sea trade with South-East Asia".[65]

The book, *Sagar O Sahitya* edited by him aims at collecting materials from the Odia literature concerned with maritime trade. This work is the product of a seminar on *Odia Sahitya O Potachalanara Parampara*. He clearly states that literature should not considered only from the literary point of view, but it can throw light on the contemporary society and culture. For writing a complete maritime history, it is essential to study the Odia literature, traditions and festivals.[66] His another edited book *Maritime Heritage of India* is the collection of research papers submitted in a national seminar on "Kalingas in the Indian Ocean and Maritime Heritage of India." In his article here, he has traced Odisha's maritime contacts on the basis of literary source and excavations of certain sites in the coastal belt. He points out that Odisha formed a significant zone of commerce from the third century B.C. to early centuries of the Christian era and it was linked with the national communication network.[67] In an article written by him along with K.K. Basa, importance has been given on maritime archaeology where minute analysis is made on the artifacts, art, numismatic, epigraphic, literary evidences, boat making traditions, maritime routes and items of maritime trade.[68] Regarding trade and maritime history, his own vision is marked when he writes, "Such a study requires not merely tackling all available sources from India, China and South-East Asia but altogether a new approach rather than in the framework of concepts like 'Greater India' Hindu colonies in the Far East and 'Indianisation' of South East Asia".[69] The study in this field requires the use of new primary data.[70]

V

Apart from these three major fields of his interest, he has also dealt with many other aspects of the Odishan history. Along with A.N. Parida, he has made a micro study on the *Madalapanji*. This text provides historical ideas and method by which history was written in the late medieval period. The influence of the *Puranas* over the text is marked because of the mention of the names of the Puranic kings. The rule of the dynasties has been arranged in a chronological form. Economic life can also be revealed from the references to cyclones and famines etc.[71] By a critical analysis of the contents of this text, the authors point out, "All accounts of the *Madalapanji* are not historically true. The accounts of the pre-sixteenth century period, in many cases, are embellished with legends and this makes it less reliable. One should be very cautious in utilizing this text for the reconstruction of Odisha history. But, even then, the *Madalapanji* is a valuable historical document. It is the task of the historians to find out the truth, contained in the *Panji*, by comparing it with and correlating to known facts of history."[72] A careful handling of the materials found here is necessary on the part of the historians for appropriate interpretation.

The book, *The Praci Mahatmya* edited by him with U.N. Dhal throws light on the river Praci and the sacred monuments associated with it. The *Praci Mahatmya* is regarded as one of the noted *Sthala Mahatmyas* which highlights the river *Praci* and refers to different Saiva, Sakta and Vaishnava shrines on its bank. The purpose of this text is to glorify the sanctity of the river Praci in Odisha.[73] The motive here is to bring the text in to the limelight of the scholars so that further research can be conducted on this work in the light of archaeological findings of this area.[74] *Charles Grome's report* edited by him along with H.S. Patnaik, M.P. Dash and R.K. Mishra can be considered as an important archival source for the study of the Jagannatha temple mainly pertaining to its revenue, management, and rituals. "This Report is accompanied with 18 Annexures which highlight various aspects relating to management and administration of the temple, daily rituals, sources of revenue of the temple, list of Brahmins, matters relating to the establishment of the temple, list of articles in the store room of Jagannath etc. Thus, this publication based on Archival materials mainly focuses on the temple of Jagannath during early part of 19th century and the accompanied lists elaborately dwell upon the internal management of the temple."[75] The book has been published by the Odisha State Archives under the programme, "Authentic History of Jagannath Culture". Under this programme also, another book on *George Webb's Report* has been edited by the same group of authors. This work contains sixteen Appendices. It deals mainly with economic angle of the temple relating to its revenue. The expenditure and receipt have been calculated thoroughly. "It is potentially a relevant source material as it explores the creative dynamics of revenue-resources of the temple and also suggests the imperative need to redress the area of resource-crunch."[76]

In some of his articles, he has provided new ideas to the field of research. When no work had been done on urban centers of early Odisha, he wrote a paper on urbanisation in 1975.[77] Here, he has categorized the urban centers of early Odisha under different heads like port towns, religious towns and administrative towns. He has analysed the factors like the geographical situation, economy, religion, political and military activities for the growth of urban centers. By taking archaeological excavation into account, he has traced the origin of urban centers in ancient Odisha to the third century B.C. The materials have also been collected from the literary sources like the Jaina *Uttaradhyayana Sutra*, the *Mahabharata*, the *Vamana Purana* and the *Madalapanji*.

He has also edited some inscriptions of Odisha and shown his interest in the field of epigraphy. He has thoroughly examined the two inscriptions found from Konarak.[78] He has also made a minute study on the Barapali copper plate.[79] By editing the Banpur plates of Indraratha, he presented a paper on it in an annual conference of the epigraphical society of India. The plates refer to the grant of the village Laghukumbhi in Thorana *Vishaya* in favour of Khadiravani Bhattarika by the Somavamsi king Indraratha.[80] His interest in the field of numismatics can be revealed from the study of a Kushana coin.[81]

He became the President of Odisha History Congress twice. In his Presidential address in its XV Annual session, he has highlighted the challenges and difficulties for carrying research in Odishan History. He emphasized to continue research in the field of cultural history. He has pointed out that as Odisha is rich in archaeological remains, stress is to be given on archaeological studies and sustained efforts are to be required to findout the history of Odisha still hidden beneath the earth's surface. Giving importance on epigraphic studies, he provided a two-fold programme namely the survey of inscriptions found from Odisha and Andhra and analysis of the relevant inscriptions from neighbouring Sri Lanka and Indonesia.[82] In another Presidential address in its XIX session, he has stressed on a comprehensive survey of villages to find out the art remains, neglected monuments. Importance is to be given on the art heritage of Odisha. He has argued for a documentation centre in Odisha for the researchers of art history. A proper co-ordination is required among the Universities, the State Archaeology and Central Archaeology.[83] In 1998, he was the President of the section, "Historical Archaeology, Epigraphy, Numismatics and Archives" in the 59th Session of Indian History Congress held at Patiala. In his address, he has traced the archaeology of Odisha from the discovery of pre-historic tools. He has referred to the excavations conducted at various sites of Odisha. He conducted a small excavation at Lalitagiri in 1977 from where Buddhist images, imitation Kushana coins, a gold coin and architectural remains have been discovered. Limited excavation was carried in Landa hill where remains of small stupas and brick walls are found.[84] On the basis of epigraphy, he tries to identify Pushpagiri monastery mentioned by Hiuen-Tsang with the Langudi hill area.[85] He also presented here the historiography of Odishan art. In his opinion 'Architectural Anthropology' can throw valuable light on the study of art and architecture.[86] He also highlighted the development of epigraphic and numismatic study in Odisha. His address no doubt throws light on the history of archaeological research in Odisha.

A critical analysis of the writings of Karuna Sagar Behera shows that he was more interested in the study of temple architecture, sculpture and maritime history although his field of research covered a vast area. He had examined the origin and growth of temple architecture in Odisha. He has minutely observed the images for the iconographic study. His new findings in the field of maritime history have encouraged the scholars for further research. He had thoroughly examined the source materials from a scientific point of view and conducted his research on its basis without any prejudice. No doubt, his contributions have left an indelible mark in the area of historical research.

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Appendix I

Bio-data

KARUNA SAGAR BEHERA

1939 –	Born on 5th December, 1939 at Nuahata, Angul Father's Name – Late Sri Siddheswar Behera Mother's Name – Late Srimati Kamala Devi
1954 –	Passed Matriculation from Angul High School.
1956 –	Passed I.A. examination from the Ravenshaw College, Cuttack
1958 –	Passed B.A. with History Honours from the Ravenshaw College, Cuttack
1960 –	Passed M.A. examination in History from the Ravenshaw College, securing the First position in First Class.
1960 –	Joined as a Research Assistant in the Utkal University History of Odisha Project.
1961 –	Joined Rajendra College, Bolangir as a Lecturer in December, 1961.

1962 – Joined P.G Department of History, Utkal University as a Lecturer in August, 1962.

1965 – Married to Shantipriya Behera

1973 – Awarded the D.Litt. degree by the Utkal University.

1973-1976 – Reader in History, P.G Department of History, Utkal University (November 1973 to July 1976)

1976 – Obtained Diploma in Archaeology from ASI, New Delhi and secured the First position.

1976-1996 – Professor in History, P.G. Department of History, Utkal University.

1989 – President of the XV session of the Odisha History Congress.

1994 – President of the XIX session of the Odisha History Congress.

1996-1999 – Professor, P.G. Department of Ancient Indian History, Culture and Archaeology.

1998 – President of the section, “Archaeology, Epigraphy, Numismatics and Archives” of the Patiala session of the Indian History Congress.

1999 – Award of fellowship from Indira Gandhi National Centre for the Arts to carry research on the Lingaraja temple.

2000-2003 – Vice-Chancellor of the Fakir Mohan University (18.09.2000 – 16.09.2003)

2008 – Passed away on 20.05.2008.

Appendix – II

Publications

A. Books Published

- *Prachina Greece Itihasa* (Odia), (along with N. Kabi), Bhubaneswar, 1975.
- *Folk Art and Craft* (ed.), Cuttack, 1978.
- *Orissa, A Comprehensive and Classified Bibliography* (along with H.Kulke, G.N. Dash and M.N. Das), Cuttack, 1981.
- *The Glimpses of Freedom Struggle in Orissa,* Government of Odisha, 1985.
- *An Outline of World History,* Cuttack, 1987.
- *Bhakti Baibhava,* (ed.), Bhubaneswar, 1988.
- *Ancient History of India* (along with B.P. Shah), New Delhi, 1988.
- *Cuttack, One Thousand Years,* Vol.I and Vol.II, (ed.), (along with J.Patnaik and H.C. Das), Cuttack, 1990.
- *The Praci Mahatmya,* (ed.) (along with U.N. Dhal), Bhubaneswar, 1992.
- *Sagar O Sahitya,* (ed.), (Odia), Cuttack, 1993.
- *Temples of Orissa,* Bhubaneswar, 1993.
- *Konarak, The Heritage of Mankind,* Vol.I and Vol.II, New Delhi, 1996.

- *Bharat Itihas,* (Odia), Bhubaneswar, 1997.
- *Sculpture Masterpieces from Orissa – Style and Iconography,* (along with Thomas Donaldson), New Delhi, 1998.
- *Maritime Heritage of India,* (ed.), New Delhi, 1999.
- *Charles Grome's Report on the Temple of Jagannath, 10 June, 1805,* (ed.) (along with H.S. Patnaik, M.P. Dash and R.K. Mishra), Odisha State Archives, Government of Odisha, Bhubaneswar, 2002.
- *C. Webb's Report on the Temple of Jagannath 19th Dec.1807* (ed.) (along with H.S. Patnaik, M.P. Dash and R.K. Mishra), Odisha State Archives, Government of Odisha, Bhubaneswar, 2003.
- *Uttara Odisha Upanta Anjalara Sanskruti,* (Odia) (ed.) (along with H.K. Parija, M.K. Pradhan), Balasore, 2003.
- *Konarak, The Black Pagoda,* New Delhi, 2005.
- *The Lingaraja Temple of Bhubaneswar, Art and Cultural Legacy,* New Delhi, 2008.
- *Madalapanji : The Chronicle of Jagannatha Temple, (Rajabhoga Itihasa),* (along with A.N. Parida), Bhubaneswar, 2009.

B. Select Research Articles :

i) Articles on Temples, Art, Architecture, Iconography and Sculpture :-

- "Three Images of Mahisamardini from Orissa", *Proceedings of the Indian History Congress,* XXVII, 1967, pp.34-37.

- "Lakshmi in Orissan Literature and Art", D.C. Sircar (ed.), *Foreigners in Ancient India and Laksmi and Saraswati in Art and Literature*, University of Calcutta, 1970, pp.91-105.
- "Odishara Mandira Sthapatyara Krama Vikasa", *Nabarabi*, (Odia), I.4., 1970, pp.61-72.
- "Navagraha Architraves of Konarak Temple", *Bharati*, V, July, 1971, pp.25-35.
- "Mackenzie's Drawings on the Matrikas of Jajpur", *Bharati*, VI, 11, 1972, pp.27-34.
- "Religious Life as Represented in a Sculpture of Konarak", D.C. Sircar, (ed.), *Religious Life in Ancient India,* University of Calcutta, 1972, pp.101-110.
- "Palm Leaf Manuscript on the Architecture of Konarak Temple", *Annals of the Bhandarkar Oriental Research Institute*, LVII, 1976, pp.175-180.
- "Brahmanical Temples of Orissa", *Orissa Review*, Monument Special, 1976, pp.55-63.
- "Art and Architecture of Orissa", *Souvenir*, Orissa Sahitya Akademi, Silver Jubilee Issue, Bhuabaneswar, 1982, pp.27-33.
- "Traditions in Sculpture" *Art Traditions of Orissa*, Orissa Sahitya Akademi, 1983, Bhubaneswar, pp.28-54.
- "Two Seventeenth Century Accounts of Konarak Temple", *Prof. A.C. Swain Felicitation Volume*, Bhubaneswar, 1985, pp.160-164.

- "Palm Leaf Manuscript on the Konarak Temple : The Bayacakada", *The Quarterly Review of Historical Studies,* Vol.XXVI, No.3, 1986, pp.28-36.
- "An Outline of the Art and Architecture of Orissa", *Utkal Historical Research Journal* (hereafter *UHRJ*), Vol.III, 1992, pp.130-134.
- "The images of Padmavati at Kenduli", *Orissa Review*, May, 1993, p.36.
- "The Sun Temple of Konarak : From Glory to its Fall", *Orissa Review* November, 1995, pp.12-16.
- "Madhukesvara Temple at Bhanragada and its Oriya Inscription", *Orissa Review*, December, 1995, pp.3-6.
- "The Konarak Temple : Its Interior ante-chamber", *Orissa Review*, November, 1996, pp.11-14.

ii) Articles on Jagannatha and Jagannatha Temple :-

- "Builder of Jagannatha Temple : Myth and Reality", *Orissa Review*, July, 1972, pp.11-14.
- "Symbolism of the Jagannatha Triad", *Orissa Review*, July, 1973, pp.1-13.
- "Sri Jagannathanka Pujara Prachinatwa", (Odia), *Ama Jagannatha Ama Sanskruti*, Cuttack, 1981, pp.160-162.
- "The Great Temple of Lord Jagannatha", *Souvenir*, Odisha History Congress, Puri, 1983, pp.15-18.
- "Remoteness of Purusottama Jagannatha of Puri", *Orissa Past and Present*, Vol.I, No.I, Bhubaneswar, 1987, pp.14-31.

- "Sri Jagannatha O Bharatiya Sanskruti", (Odia), *Utkal Prasanga*, No.46/11, 1990, pp.1-3.
- "On the Jagannatha Trinity", K.C. Mishra (ed.), *Studies in the Culture of Jagannatha*, Bhubaneswar, 1991, pp.167-170.
- "The Temple Complex of Lord Jagannatha at Puri", *UHRJ*, Vol.VI, 1995, pp.19-29.
- "The Yantras of Jagannatha from Kujang", *Orissa Review*, June, 1993, pp.19-21.
- "The worship of Sri Jagannatha in Nepal", *Orissa Review*, June, 1995, pp.17-20.
- "The Car Festival in Historical Perspective", *Orissa Review*, July, 1997, pp.11-16.
- "Architectural Features of the Deula of Sri Jagannatha", *Orissa Review*, July, 1999, pp.24-26.
- "Gloom and Bloom : The Case of Jagannatha Temples in Midnapur District", *Orissa Review*, June, 2004, pp.61-64.

iii) Articles on Maritime History, Trade and Commerce :-

- "Maritime Trade in Ancient Orissa", M.N. Das, (ed.), *Sidelights on History and Culture of Orissa*, Cuttack, 1977, pp.115-121.
- "Trade and Patterns of Commerce in Orissa, (A.D. 700-1200)", *UHRJ*, Vol.II, 1991, pp.1-15.
- "Glimpses of the Maritime Activities of Kalinga", *Orissa Review*, November, 1992, pp.6-10.

- "Ancient Orissa/Kalinga and Indonesia : The Maritime Contacts", *UHRJ*, Vol.IV, 1993, pp.122-132.
- Maritime Contacts of Orissa : Literary and Archaeological Evidence", *UHRJ*, Vol.V, 1994, pp.55-70.
- Chinese Ceramic from Coastal Orissa : Indicator of Trade and Contact with China", *Orissa Review*, January, 1995, pp.4-6.
- "Cultural Contacts between Orissa and Indonesia", *The Utkal Pradipa*, Vol.I, No.1, 1997, pp.17-20.
- "Maritime Activities of Orissa", K.S. Behera, (ed.), *Maritime Heritage of India*, New Delhi, 1999, pp.162-171.
- "Indo-Roman Trade", with K.K. Basa, K.S. Behera (ed.), *Maritime Heritage of India*, pp.15-28.
- "Maritime Archaeology of Orissa" with K.K. Basa, K.K. Basa and P.Mohanty, (eds.), *Archaeology of Orissa*, Vol.II, Delhi, 2000, pp.566-600.
- "Maritime Activities of Orissa", *Itihas Darpan*, Vol.X, No.112, pp.75-84.
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iv) Articles on Epigraphy and Numismatics :-

- "Two inscriptions from Konarak", *Bharati*, Vol.V, 1971, pp.39-46.
- "Barapali Copper plate of Hambira Deva", N.K. Sahu, (ed.), *New Aspects of the History of Orissa*, Sambalpur University, 1971, pp.52-54.

- "Talmul plate of Devanaṅdadeva II, year 152" *Epigraphia Indica*, Vol.XL pt.VI, July 1974, pp.239-244.
- "On a Kushana Gold Coin from Orissa", *The Journal of the Numismatic Society of India*, Vol. XXXVII, 1975, pp.76-82.
- "Nuapatna Plates of Yuvaraja Dharmarathadeva", *Journal of the Orissa Research Society*, Vol.I, October 1981, pp.29-33.
- "On a Gupta Gold Coin from Lālitagiri", S.C. Behera, (ed.), *New Aspects of the History of Orissa*, Vol.IV, 1982, pp.24-26.
- "Banpur Plates of Somavaṁsi Indraratha", *Journal of the Epigraphical Society of India*, Vol.XV, 1988, pp.37-46.
- "Medinipur Zillara Mandira Abhilekha", (Odia), K.S. Behera, H.K. Parija, M.K. Pradhan, (eds.), *Uttara Odisha Upanta Anchalara Sanskruti*, Balasore, 2003, pp.67-72.

v) Articles on the Study of Religions :-

- "The Evolution of the Sakti Cult at Jajpur, Bhubaneswar and Puri", D.C. Sircar, (ed.), *The Sakti Cult and Tara*, University of Calcutta, 1967, pp.74-86.
- "A Note on Jainism in Orissa", *Chhotelal Jain Smriti Grantha*, Calcutta, 1968, pp.165-173.
- "Orissa's Contributions to Religion", *Bulletin of History Seminar*, Utkal University, Bhubaneswar, 1983-84, pp.1-5.

vi) Miscellaneous Articles :-

- "American Missionary Activities in Orissa in the 19th Century", G.S. Dikshit, (ed.), *American History by Indian Historians*, American Studies Research Centre, Hyderabad, 1969, pp.139-144.
- "Chakhi Khuntia : Myth and Reality", *Bharati*, Vol.IV, No.7, 1970, pp.35-40.
- "Administrative System of the Later Somavamsis", D.C. Sircar, (ed.), *Early Indian Political and Administrative Systems*, University of Calcutta, 1972, pp.86-90.
- "Towns in Ancient Orissa", *Souvenir*, Eastern Geographical Society, Bhubaneswar, 1975, pp.23-26.
- "Glimpses of the Past : Sidelights on the Cultural Heritage of Orissa", *Souvenir*, Indian History Congress, Bhubaneswar Session, 1977, pp.40-47.
- "Some Aspects of Military Life of Orissa during the rule of the Gangas", *Orissa Historical Research Journal*, (hereafter, *OHRJ*), Vol.XXVII, Nos.1-4, 1981, pp.1-12.
- "Oriya Itihasa O Adibasi Sampradaya", *Oriya Sahitya O Adibasi Samskruti* (Odia), Orissa Sahitya Academy, Bhubaneswar, 1981,pp.20-32.
- "A Peep into Orissa's Past : Technology", *Orissa Review*, June, 1981, pp.13-15.
- "Towards a New Province of Orissa", *Orissa Review*, March and April, 1982, pp.31-34.

- "Cuttack, Puri and Konarak as Known to the Muslim Chroniclers", P.C. Panda, (ed.) *Impact of Islam on Orissa*, Cuttack, 1988, pp.38-42.
- "An Introduction to the Archaeological Remains of Balasore District" S.Pani, (ed.), *Glimpses of History and Culture of Balasore*, Bhubaneswar, 1988, pp.93-95.
- "Devastating Cyclone in Balasore District in 1874", with B.B. Bhatta, *OHRJ*, Vol.XXXIV, Nos.3-4, 1989, pp.133-138.
- "Kataka (Cuttack) in Legends and Inscriptions", K.S. Behera, J.Patnaik and H.C. Das, (eds), *Cuttack, One Thousand Years*, Vol.I, Cuttack, 1990, pp.429-437.
- "Glimpses of Beautiful Cuttack in the 19th Century Drawings", K.S. Behera, J.Patnaik and H.C.Das, (eds.), *Cuttack, One Thousand Years*, Vol.I, Cuttack, 1990, pp.444-448.
- "In the Birth Place of Xuan Zang (Hiuen-Tsang)", *Orissa Review*, May, 1994, pp.20-22.
- "Reminiscences of the Kalinga Bali Yatra Festival", *Orissa Review*, November, 1994, pp.1-3.
- "Xuan Zang and Cultural Relations between China and Orissa", *Orissa Review*, August, 1995, pp.9-14.
- "Glimpses of History and Culture of Orissa", *Celebrating History, Culture and Archaeology*, P.G. Department of Ancient Indian History, Culture and Archaeology, Utkal University, Bhubaneswar, 1997, pp.4-8.

- "The Role of Tribes in the History and Culture of Orissa", S.K. Sethi and S. Pani (eds.), *Tribal Culture of Orissa*, Karanjia, 1997, pp.14-21.
- "Highlights of the Freedom Strugtgle in Orissa", *Orissa Review*, August 1997, pp.6-9.
- "The Historic Fort of Khurda", *Orissa Review*, April, 1998, pp.13-14.

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